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The "Cambridge rugs" woven in this shop are primarily for distribution among the department stores and furniture houses—serviceable, harmonious of color and texture, the woof composed of strips cut from various bolts and remnants of dress goods. The very simple designs are made by the familiar process of inserting "spots" or little solid panels of colored cloth. These are dexterously applied by fingers unguided by sight. Wastefulness is tabooed; even the scraps are made up into the oddly mottled rugs known as "giblets," some of which are as brilliant as full-grown turkeys. A "Harvard rug" is among the Cantabrigian conventions, though it, truthfully, is less successful as an artistic achievement than its counter-

part, the black warped "Yale rug." The symmetry of the designs, which is said to be enforced by the selling conditions, offers a little commentary on American taste.

Were the efforts of these blind workers but moderately good in comparison with the output of sighted labor and were the compensation they receive more nearly nominal than it is the deployment of their abilities at creative work would still be very valuable as part of the economy of happiness. The extraordinary circumstance is, however, that so many of their textiles are of permanent artistic worth, ranking well up to the average of things made by other workers in the arts and crafts.



FUJI-YAMA ABOVE THE MISTS

NISHIYAMA HO-EN

PAINTINGS BY NISHIYAMA HO-EN

A SPECIAL EXHIBITION AT THE MUSEUM OF FINE ARTS, BOSTON

THE first artist to modify Japanese art in the direction of realism was Maruyama Okie, who lived between the years 1753 and 1795. He established a new style in painting birds, flowers, insects, quadrupeds, etc., from nature; and,

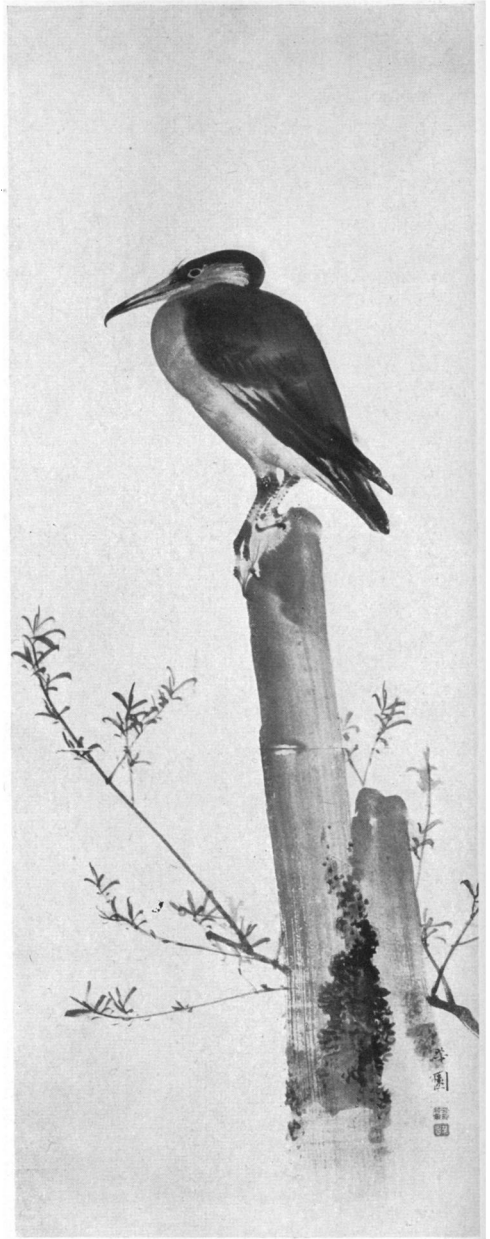
establishing himself in Kyoto, then the center of conservatism in art, founded the Shijo naturalistic school, attracting to his studio a large following of the rising young painters of that city. Among the later apostles of the new school was

Nishiyama Ho-en (1803-1867), who proved most skilful and became exceedingly famous. His exquisitely graceful style combines great fidelity to nature with a characteristic refinement and delicacy of execution unsurpassed by any of his contemporaries. To him we owe many of the most charming paintings of the Kyoto group of artists of the 19th century.

The exhibition of Ho-en's works now being held in the Museum of Fine Arts, Boston, derives special importance from the fact that, while including only about two-thirds of the Ho-en paintings in the Museum's possession, it could not be equaled in number and excellence by any single collection in the world. In it may be traced the gradual growth of the painter's talent, from his early, more academic works showing Chinese influence, to the delicate and suggestive compositions, such as those illustrated herewith, which are characteristic of his more mature work and vital to his reputation as one of the foremost naturalistic painters of Japan.

The paintings included in this exhibition were selected chiefly from the Bigelow collection, which, though long in the custody of the Museum, has only recently passed into its actual possession. In 1890 Dr. Charles Goddard Weld and Dr. William Sturgis Bigelow deposited their collections of Japanese art, which were then the choicest to be found in this or any other country, in the Museum of Fine Arts of Boston. Twenty-one years later, within the space of two months, both collections became the property of the Museum, one by bequest, the other by gift.

Of the more than five thousand Chinese and Japanese paintings now in this Museum, three-fifths belong to the Bigelow collection. These comprise some of the finest examples of all periods—from the earliest times down to the very recent—and from the most valuable and important part of Dr. Bigelow's gift. This collection comprises more than twenty-six thousand pieces, representing almost every branch of Chinese and Japanese art. Its minor collections of



CORMORANT

NISHIYAMA HO-EN

MUSEUM OF FINE ARTS, BOSTON

Japanese prints, lacquer, swords, metal work, and Chinese glass are extensive and of the highest interest, as are the wood sculptures, both Buddhist and purely decorative.